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My chamber orchestra piece *The World in Color* uses orchestrational devices that produce shifts in timbre that musically structure the piece around moments of “bloom.” The impetus for the work came from a video in which colorblind people were enabled to see color for the first time. Fascinated by this newly-developed technology, I was inspired to write this piece as a way to express musically what I imagined their experience might be like. I therefore employed techniques based on three processes that categorized instruments in terms of orchestrational color. In the first process, instruments were added and subtracted from the overall texture to create more or less “colorful” passages. In the second process, instruments were divided into two “light” and “dark” groupings whose musical materials interacted with one another. In the third, instruments of different families with distinct timbres were scored so that they were closely voiced. These three processes all support the “blooming” moments of the piece. This document contains a detailed analysis of how these processes were used in the piece, as well as an appendix containing the score for the composition.

THE WORLD IN COLOR FOR CHAMBER ORCHESTRA

by

Robin E. McLaughlin

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Approved by

Committee Chair

APPROVAL PAGE

This thesis was written by Robin E. McLaughlin has been approved by the following committee of the Faculty of The Graduate School at The University of North Carolina at Greensboro.

Committee Chair_____

Committee Members_____

Date of Acceptance by Committee

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CHAPTER I

INTRODUCTION

A few years ago, I watched a video where colorblind people were given the new experience of seeing the range of colors experienced by those with typical sight through the aid of corrective glasses. People in the video described their experience as, “This is amazing!” “Wow!,” “I’m getting misty.”¹ Although I have typical sight, I imagined that this new capability must be a profoundly moving experience for these people. Captivated, I decided to write a piece of music that was inspired by this visual transformation.

The musical procedures in my work are accomplished by three types of orchestrational processes. In the first process, I categorized the strings, piano, and unpitched percussion as “gray.” The addition and subtraction of wind and brass instruments represent the metaphorical presence of color. In the second process, orchestrational groupings represent differences in brightness, and are thought of as “dark” and “light.” Finally, a third process blends the timbres of different instrumental families through close voicing. These three processes guide musical structure through the work.

¹ Rachel Feltman, “Watch Awestruck People Seeing Color for the First Time,” *Washington Post*, March 24, 2015, accessed March 30th, 2018, <https://www.washingtonpost.com/news/speaking-of-science/wp/2015/03/24/watch-awestruck-people-seeing-color-for-the-first-time/>.

CHAPTER II

ORCHESTRATIONAL DEVICES IN *THE WORLD IN COLOR*

The World in Color uses three orchestrational devices to produce shifts in timbre to create musical structure. Throughout this paper, I will refer to these devices or processes as Orchestrational Processes 1, 2, and 3. These three orchestrational devices are the addition and subtraction of instruments, the creation of instrumental groupings, and the blending of timbre through close voicing. In this piece, structure delineates sections, and also guides the preparation of climactic moments that “bloom”² through the use of the entire orchestrational forces. These “blooming” moments connect to the video that inspired the work, by suggesting the same “wow” moments experienced by the colorblind when seeing color for the first time. In addition, because these “blooming” moments always use the full ensemble, the full range of musical “color” suggests the concept of “seeing” the full range of visual color. In this chapter, I will provide examples of how these Orchestrational Processes provide musical structure throughout the piece, and how they are used to create moments of “bloom.”

The three main orchestrational processes - the addition and subtraction of instruments, the creation of instrumental groupings, and the blending of timbre through

² The concept of “blooming” moments is one that is integral to the compositional process of many of my compositions. By “bloom,” I refer to moments that produced a kind of musical, “a-ha!” They are the arrival points, places where full orchestrational forces are used, and always include the use of a relatively larger range.

close voicing - serve as an important way of delineating this piece's overall form.

Conceived of as a palindrome, the piece presents three different motivic materials, each of which are established in the first three sections. Conceived of as a palindrome, the piece presents 5 sections - Section A, Section B, Section C, Section B', and Section A'.

This design, and the accompanying orchestrational processes, are laid out in figure 1.

Measures	Mm. 1-50	Mm. 51-74	Mm. 83-114	Mm. 120-173	Mm. 181-195
Orchestrational Process	1	1	2	3	2
Section	A	B	C	B'	A'

Figure 1. Orchestrational Processes and Sections

Section A uses Orchestrational Process 1, which adds and subtracts instruments.

Orchestrational Process 1 reflects my inspiration for the piece. By imagining a texture where the strings, piano, and unpitched percussion might be gray, and the flute, oboe, clarinets, horn, and vibraphone add instrumental color, the new ability to see color can be suggested. Figure 2 provides an overview of when instruments are added and subtracted.

Measure(s)	Musical Event
mm. 1-50	Addition and Subtraction of Instruments
mm. 1-16	Opening: strings and vibraphone
mm. 17-29	Bb clarinet enters
mm. 29-32	Addition of horn, bass clarinet, oboe, and flute
mm. 42-50	Subtraction of flute, oboe, horn, bass clarinet, and strings

Figure 2. Orchestration Process 1 (Addition/Subtraction) in Mm. 1-50

In addition, the addition and subtraction of instruments directs the section toward and away from the important structural moment of “bloom” through changes in orchestration. The moment of “bloom” in this passage - in mm. 39-42 - occurs after the completion of the addition process, and lasts until the start of the subtraction process. Figure 3 provides a graphic representation of Orchestration Process 1 (addition/subtraction.)

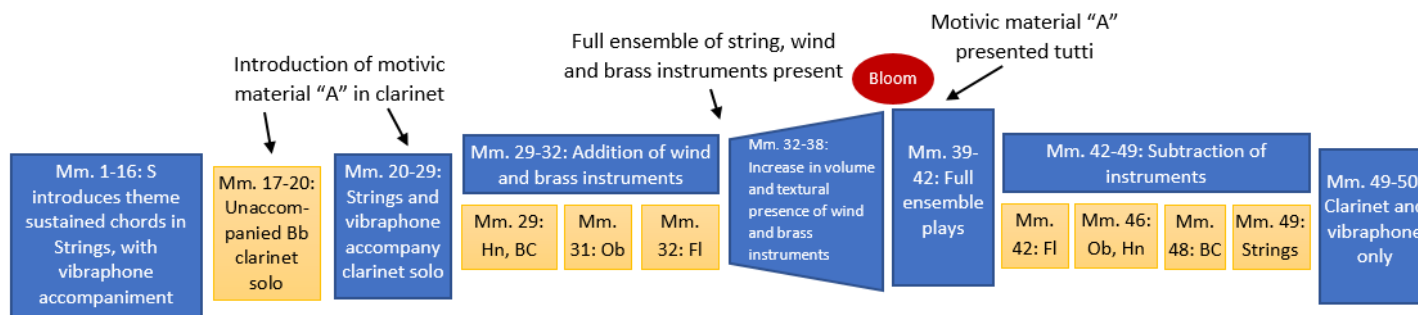


Figure 3. Graphic Representation of Mm. 1-50

Figure 3 illustrates how Orchestration Process 1 (addition/subtraction) supports the musical structure by creating direction toward, and away from, the most important moment: the moment of “bloom.” The process of instruments being slowly added to the texture creates direction toward this moment. When this moment occurs, it is scored with all instruments together, adding emphasis to the motivic material. After the moment of “bloom,” the process of instruments being slowly subtracted provides direction away from this climactic moment. Orchestration Process 1 (addition/subtraction) thus provides direction toward and away from the most important moment of the section, and emphasize it when it occurs.

In addition to highlighting the climactic moment of “bloom,” the orchestration delineates Section A. At the beginning, the texture is sparse. In the middle, all orchestration forces are used. At the end, there is a return to the texture of sparsity. This motion away from and back toward sparsity provides direction and return, providing closure at the end of the passage.

Orchestration Process 1 (addition/subtraction) is also present in Section B, mm. 51-74. However, in this passage, instruments are added, but are not subtracted. Figure 4 provides a table for when instruments are added, and Figure 5 provides a graphic representation of this process.

Measure(s)	Musical Event
mm. 51-74	Addition of instruments
mm. 51-61	Strings only
mm. 62-64	Entrance of oboe, Bb clarinet, bass clarinet, flute, and horn
mm. 62-74	Presence of all strings, winds, and brass

Figure 4. Orchestration Process 1 (Addition/Subtraction) in Mm. 51-74

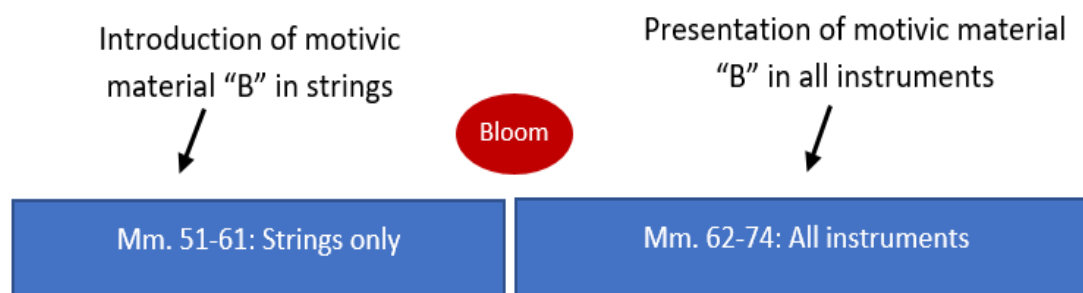


Figure 5. Graphic Representation of Mm. 51-74

Whereas in Section A, the winds and brass were added to the gradually, in Section B, the winds and brass are added all at once. All instruments remain present until m. 74. While Section B uses Orchestration Process 1 (addition subtraction) just as Section A does, the compositional process is employed with a different method. In this passage, the “blooming” moment again occurs at the moment where all orchestration forces are present. However, because the winds and brass enter all at the same time between mm. 62-64, the orchestration transition happens more suddenly. Because the orchestration

process of adding instruments is different in Section B, the “blooming” moment is unique from the “bloom” of Section A. Whereas the “bloom” of Section A is more gradual and anticipated, the “bloom” of Section B is more dramatic.

The orchestrational process of addition also delineates section B into a discrete passage of music. Whereas the subtraction of instruments created a sparsity of texture that provided an endpoint for Section A, here, the climax of instrumental presence is used to provide an endpoint for Section B. The persistence of the full orchestrational forces provides an endgoal to the process of addition.

Orchestrational Process 2, “categories,” is employed in Section C, mm. 83-114, and involves the division of instruments into categories that establish and exchange musical materials. In contrast to how Orchestrational Process 1 (addition/subtraction) imagines the addition of instrumental timbres to create a more “colorful” texture, this process divides instruments into a “light” and a “dark” groupings. These groupings correspond with range - the “light” grouping, comprised of the flute, oboe, clarinet, piano, and glockenspiel, are presented in a relatively higher register. The “dark” category, comprised of the horn, bass clarinet, and violins, are presented in a relatively lower register. A third category, comprised of the viola, cello, double bass, and drum set, serves as accompaniment. The accompanimental category provides harmonic and rhythmic context for the materials of the other two categories. These categories are presented in Figure 6.

Category 1 - “Dark”	Category 2 - “Light”	Category 3 - Accompaniment
Horn, bass clarinet, violins	Flute, oboe, clarinet, piano, glockenspiel	Viola, cello, double bass, drum set

Figure 6. Light, Dark, and Accompanimental Categories

After the “light” and “dark” categories of instruments are established, they are gradually disassociated from the musical material they had originally established, outlined in Figure 7.

Measure(s)	Musical Event
Mm. 83-114	Interactions between categories of instruments
Mm. 83-91	Establishment of “light,” “dark,” and “accompanimental” categories of instruments
Mm. 92-98	“Dark” violins move to the higher register of the “light” category
Mm. 99-114	“Light” category instruments play musical material of the “dark” category instruments, “dark” category instruments play musical material of the “light” category instruments

Figure 7. Orchestration Process 2 (Categories) in Mm. 83-114

The instruments in the “light” category gradually starts to play the musical material that the “dark” grouping was playing, and the instruments in the “dark” category start to play the musical material that those in the “dark” grouping were playing, as if they were cross-pollinating one another. Figure 8 provides a detailed diagram of the process.

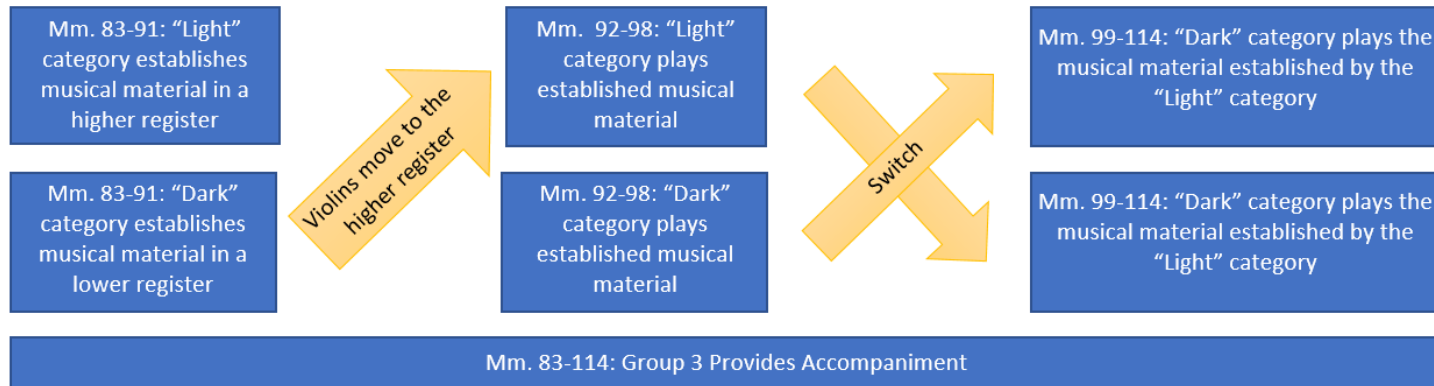


Figure 8. Graphic Representation of Mm. 83-114

Because this passage uses the full orchestrational forces the entire whole way through, it can be understood as one long “blooming” moment. The section is delineated by the orchestration as well. On either side of this passage, the musical texture is sparser, and the orchestrational forces are small. In this way, Orchestrational Process 2 (categories) provides musical structure, and gives meaning and definition to the structure of the piece.

Section B', mm. 121-173, uses Orchestrational Process 3, the blending of instruments of different timbres through close voicing. In Section B', the same musical material from B is presented. When this material was presented in Section B, it was first presented with a single family of instruments - the strings, seen in Example 1 - and later with a tutti.

D $\text{♩} = 60$ **rit.** **A tempo** ($\text{♩} = 60$)

51 flautando p 52 53 54 55

Vln. I

Vln. II

Vla.

Vc.

Db.

56 57 58 59 60 61

Vln. I

Vln. II

Vla.

Vc.

Db.

p

p

p

p

Example 1. Strings in Section B

However, when this same material is presented in B', it is orchestrated with smaller groups of instruments that contain different families. For instance, in mm. 121-128, flute, oboe, clarinet, violins, and viola spell chords together in the same register, seen in Example 2.

J

The musical score is divided into two systems. The first system contains measures 121 through 124, and the second system contains measures 125 through 128. The instruments are arranged in a standard orchestral layout: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Violin I (Vln. I), Violin II (Vln. II), and Viola (Vla.). The key signature is one sharp (F#), and the time signature is common time (C). The score is marked with a piano (*p*) dynamic. The notation shows a complex texture with many notes, including some that are tied across measures, and some instruments doubling others. The first system shows measures 121, 122, 123, and 124. The second system shows measures 125, 126, 127, and 128. The score is written in a standard musical notation with a key signature of one sharp (F#) and a common time signature (C). The instruments are arranged in a standard orchestral layout: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Violin I (Vln. I), Violin II (Vln. II), and Viola (Vla.). The score is marked with a piano (*p*) dynamic. The notation shows a complex texture with many notes, including some that are tied across measures, and some instruments doubling others. The first system shows measures 121, 122, 123, and 124. The second system shows measures 125, 126, 127, and 128.

Example 2. Strings and Winds in B', with Orchestration Process 3 (Timbre Blending)

In addition to sharing a register, the instruments sometimes double one another, and are interlocked. For instance, on beat 1 in m. 121, a C7M chord is written with a concert C5 in the clarinet (written D5), E5 in the viola, G5 in the oboe and violin II, and B6 in the

flute and violin I. This close voicing of a chord, that includes interlocked and doubled pitches, blends the timbres of the instruments.

By orchestrating the motivic material from Section B with Orchestration Process 3 (timbre blending), larger-scale development is provided for the piece. In Section A and Section B, the separation of families of instruments was necessary to facilitate the orchestration process of adding and subtracting instruments. In Section C, instruments from different families are placed together in the three categories of “light,” “dark,” and accompaniment. However, the process used in B’ provides the most intentional melding of timbre yet seen in the piece - here. Orchestration Process 3 (timbre blending) places Section B’ within the color-combining trajectory of the entire piece. This passage does not feature a “blooming” moment, but instead points toward the greater “bloom” that is about to occur in Section A’, in mm. 181-195.

Finally, in Section A’, Orchestration Process 2 (categories) informs the timbre of the final section of the piece, mm. 181-195. Just as like Section C, instruments are again divided into a “light” group and a “dark” group, and again distanced by register. An example of this passage is shown in Figure 9.

P

182 183

Fl. *f*

Ob. *f*

Cl. *f*

B. Cl. *f*

Hn. *f*

Perc. *mf* *p*

Perc.

Glockenspiel

Glock. *f* 6 6 6 6 6 6 6 6

Pno. *f* 6 6 6 6 6 6 6 6

P

Vln. I

Vln. II

Vla.

Vc.

Db.

The image displays a page from a musical score, specifically measures 184 and 185. The score is written for a large ensemble, including woodwinds, brass, percussion, strings, and piano. The key signature is B-flat major (two flats). The time signature is 4/4. The score is divided into two systems, with measures 184 and 185 marked at the beginning of each system. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Horn (Hn.), Percussion (Perc.), Glockenspiel (Glock.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The notation includes various musical symbols such as trills (tr), slurs, and fingerings (e.g., 5, 6, 7). The percussion part features a dynamic marking of *mf* (mezzo-forte) and a *p* (piano) dynamic. The piano part shows a complex rhythmic pattern with sixteenth notes and slurs. The string parts (Violin I, Violin II, Viola, Violoncello, and Double Bass) play a similar rhythmic pattern with slurs and fingerings. The woodwind parts (Flute, Oboe, Clarinet, Bass Clarinet, and Horn) have more complex melodic lines with trills and slurs. The Glockenspiel part features a steady rhythmic pattern with slurs and fingerings.

Example 3. Example of Groupings in Section A'

In this passage, the musical materials of the “light” and “dark” grouping do not exchange materials. Through the use of the entire orchestrational forces, the entire passage serves as a final moment of “bloom” for the piece. By providing a final “blooming” moment for the entire piece, Section B’ provides a sense of conclusion to the work.

CHAPTER III

CONCLUSION

The musical structure of *The World in Color* is enforced by orchestrational devices that provide shifts in timbre, directing the music toward “blooming” moments. These three musical procedures - the addition and subtraction of instruments, orchestrational groupings, and the blending of timbres through voicing –provide direction for the music toward the important moments of “bloom.” By using orchestration to direct the music toward “blooming” moments, I suggest musically what I imagined experience of seeing in color for the first time to be.

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APPENDIX A

SCORE OF *THE WORLD IN COLOR*

The World in Color

for CHAMBER ORCHESTRA

Robin McLaughlin

Program Notes

A few years ago, I watched a video where colorblind people were given the new experience of seeing the range of colors experienced by those with typical sight through the aid of corrective glasses. Although I have typical sight, I imagined that this new capability must be a profoundly moving experience for these people, and this was confirmed in the reactions expressed in the video - "This is amazing!" "Wow!," "I'm getting misty." Captivated by the poetry of the experience, I decided to write a piece of music that was inspired by this visual transformation.

The World in Color uses a variety of timbre-shifting orchestrational devices, such as the addition and subtraction of "colorful" instruments, "light" and "dark" sounding orchestrational groupings, and the blending of timbres. These orchestrational processes structure the piece around these "Wow!" moments, which seem to bloom in the texture. By using orchestration to direct the music toward "blooming" moments, I suggest musically what I imagine the experience of seeing in color for the first time to be.

Instruments

Flute
Oboe
Bb Clarinet
Bass Clarinet

Horn in F

Percussion 1 (Bass Drum, Sleigh Bells, Sus. Cymbal,
Hi-hat, Snare Drum, Kick Drum, Wood Blocks)
Percussion 2 (Vibraphone, Glockenspiel)

Piano

Strings

The World in Color

Robin McLaughlin

Slow (♩=60) **rit.** **A tempo** (♩=60)

2 3 4 5 6

Flute

Oboe

Clarinet in B♭

Bass Clarinet in B♭

Horn in F

Percussion 1

Percussion 2 *persistently*
p

Piano

Slow (♩=60) **rit.** **A tempo** (♩=60)

Violin I

Violin II

Viola

Violoncello

Double Bass

p *mp* *p* *mp* *p* *mp*

rit. **A tempo** (♩=60)

7 8 9

Fl.

Ob.

Cl.

B. Cl.

Hn.

Perc. 1

Vib.

Pno.

rit. **A tempo** (♩=60)

Vln. I

Vln. II

Vla.

Vc.

Db.

25

13 14 15

Fl.

Ob.

Cl.

B. Cl.

Hn.

Perc. 1

Vib.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

mf *p*

mf *p*

mf *p*

mf *p*

mf *p*

3

27

A

19 20 21

Fl.

Ob.

Cl.

B. Cl.

Hn.

Perc. 1

Vib.

Pno.

A

Vln. I

Vln. II

Vla.

Vc.

Db.

22 23 24 25

Fl.

Ob.

Cl.

B. Cl.

Hn.

Perc. 1

Vib.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

26 27 28

Fl.

Ob.

Cl.

B. Cl.

Hn.

Perc. 1

Vib.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

The musical score for measures 26-28 features the following details:

- Flute (Fl.):** Rests in all three measures.
- Oboe (Ob.):** Rests in all three measures.
- Clarinet (Cl.):** Measure 26 has a half note G4. Measure 27 contains two eighth-note triplets (F#4, G4, A4) and two eighth-note triplets (B4, A4, G4). Measure 28 has a half note G4 tied from the previous measure.
- Bass Clarinet (B. Cl.):** Rests in all three measures.
- Horn (Hn.):** Rests in all three measures.
- Percussion 1 (Perc. 1):** Rests in all three measures.
- Vibraphone (Vib.):** Measures 26-28 consist of a continuous eighth-note pattern: G4, A4, B4, A4, G4, F#4, E4, D4.
- Piano (Pno.):** Rests in all three measures.
- Violin I (Vln. I):** Measure 26 has a half note G4. Measure 27 has a half note G4 tied to measure 28. Measure 28 has a half note A4.
- Violin II (Vln. II):** Measure 26 has a half note G4. Measure 27 has a half note G4 tied to measure 28. Measure 28 has a half note A4.
- Viola (Vla.):** Measure 26 has a half note G4. Measure 27 has a half note G4 tied to measure 28. Measure 28 has a half note A4.
- Violoncello (Vc.):** Measure 26 has a half note G3. Measure 27 has a half note G3 tied to measure 28. Measure 28 has a half note A3.
- Double Bass (Db.):** Measure 26 has a half note G3. Measure 27 has a half note G3 tied to measure 28. Measure 28 has a half note A3.

B

29 30 31 32

Fl. *mp*

Ob. *mp* 5

Cl. *mp*

B. Cl. *mp*

Hn. *mf*

Perc. 1 *pp* *p* Bass Drum To S.Bells

Vib. *p*

Pno.

B

Vln. I *mp*

Vln. II *mp*

Vla. *mp* 3

Vc. *mp*

Db.

33 34 35 36

Fl.

Ob.

Cl.

B. Cl.

Hn.

Perc. 1

Vib.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

Sleigh Bells

Timpani

mf *p* *p* *mp*

C

37 38 39

Fl. *tr*

Ob. *tr* *f* *3*

Cl. *tr* *f* *3*

B. Cl. *f*

Hn. *f* *3*

Timp. *3*

Vib. *Sus. Cymbal* *p* *mf*

Pno.

C

Vln. I *f* *5*

Vln. II *f* *5*

Vla. *f* *5*

Vc. *f*

Db. *f*

40 41 42 43 44

Fl.

Ob.

Cl.

B. Cl.

Hn.

Timp.

Vib.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

p *mf*

To B.D.

35

49 50

Fl.

Ob.

Cl.

B. Cl.

Hn.

Perc. 1

Vib.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

mp

p

pp

pp

pp

D

$\text{♩} = 60$

rit.

A tempo ($\text{♩} = 60$)

51
52
53
54
55

Fl.

Ob.

Cl.

B. Cl.

Hn.

Perc. 1

Vib.

Pno.

D

$\text{♩} = 60$

rit.

A tempo ($\text{♩} = 60$)

Vln. I

Vln. II

Vla.

Vc.

Db.

56 57 58 59 60 61

Fl. $\frac{4}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$

Ob. $\frac{4}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$

Cl. $\frac{4}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$

B. Cl. $\frac{4}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$

Hn. $\frac{4}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$

Perc. 1 $\frac{4}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ Sus. Cymbal *pp* <

Vib. $\frac{4}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$

Pno. $\frac{4}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$

Vln. I $\frac{4}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ *p*

Vln. II $\frac{4}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ *p*

Vla. $\frac{4}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ *p*

Vc. $\frac{4}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ *p*

Db. $\frac{4}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$

66 67 68 69 end solo

Fl.

Ob.

Cl.

B. Cl.

Hn.

Perc. 1

Vib.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

Detailed description of the musical score: The score is for measures 66 through 69. Measure 66 starts with a 2/4 time signature. Measure 67 changes to 4/4. Measure 68 changes to 2/4. Measure 69 changes to 3/4. The instruments are: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Horn (Hn.), Percussion 1 (Perc. 1), Vibraphone (Vib.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). Measure 66: Flute has a triplet of eighth notes. Oboe, Clarinet, and Violin I have trills. Measure 67: Flute has a quarter note. Oboe, Clarinet, and Violin I have trills. Measure 68: Flute has a quarter note. Oboe, Clarinet, and Violin I have trills. Measure 69: Flute has a quarter note. Oboe, Clarinet, and Violin I have trills. The text 'end solo' is written above measure 69.

70 71 72 73 74

Fl. *mf*

Ob. *mf*

Cl. *mf*

B. Cl. *mf*

Hn. *mf*

Perc. 1

Vib.

Pno.

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Db. *mf* *p*

F

♩=132

	75	76	77
Fl.			
Ob.			
Cl.			
B. Cl.			
Hn.			
Perc. 1			
Vib.			
Pno.			

F

♩=132

	75	76	77
Vln. I			
Vln. II			
Vla.			
Vc.			
Db.			

78 79 80

Fl. *mf*

Ob. *p* solo *mf*

Cl.

B. Cl.

Hn.

Perc. 1

Glockenspiel
soft rubber mallets

Vib. *p*

Pno.

Vln. I *p* *mf*

Vln. II *p* *mf*

Vla. *p* *mf*

Vc. *p* *mf*

Db. pizz.

G

G

G

84 85

Fl.

Ob.

Cl.

B. Cl.

Hn.

Perc. 1

Glock.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

86 87

Fl. *mf* 6 3

Ob. *mf* 6 3

Cl. *mf* 6 3

B. Cl.

Hn.

Perc. 1

Glock.

Pno. (8) 8va

Vln. I

Vln. II

Vla.

Vc.

Db.

47

Fl.

Ob.

Cl.

B. Cl.

Hn.

Perc. 1

Glock.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

Detailed description: This page contains the musical score for measures 89, 90, and 91. The score is written for a full orchestra. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bass Clarinet (B. Cl.), and Horn (Hn.). The percussion section includes Percussion 1 (Perc. 1) and Glockenspiel (Glock.). The piano (Pno.) is also present. The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The score features various musical notations, including treble and bass clefs, key signatures of three flats (B-flat, E-flat, A-flat), and time signatures of 4/4 and 3/4. Measures 89 and 90 are in 4/4 time, while measure 91 is in 3/4 time. The woodwinds and strings play complex patterns, including triplets and sixteenth notes. The percussion section provides a rhythmic foundation with various drum patterns. The piano part features a melodic line in the right hand and a bass line in the left hand. The string section provides a harmonic and rhythmic support, with the violins playing a melodic line and the violas, cellos, and double basses playing a rhythmic pattern.

92 93 94

Fl.

Ob.

Cl.

B. Cl.

Hn.

Perc. 1

Glock.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

Detailed description of the musical score: The score is for measures 92, 93, and 94. The key signature has three flats (B-flat, E-flat, A-flat). Measure 92: Flute has a triplet of eighth notes. Oboe has a quarter note followed by a triplet of eighth notes. Clarinet has a quarter note followed by a triplet of eighth notes. Bass Clarinet has a half note. Horn has a half note. Percussion 1 has a steady eighth-note pulse. Glockenspiel has a quarter note followed by a half note. Piano has a quarter note followed by a triplet of eighth notes. Violin I and II have a half note. Viola has a quarter note followed by a triplet of eighth notes. Violoncello and Double Bass have a quarter note followed by a triplet of eighth notes. Measure 93: Flute has a sextuplet of eighth notes. Oboe has a quarter note followed by a triplet of eighth notes. Clarinet has a quarter note followed by a triplet of eighth notes. Bass Clarinet has a half note. Horn has a half note. Percussion 1 has a steady eighth-note pulse. Glockenspiel has a quarter note followed by a half note. Piano has a quarter note followed by a triplet of eighth notes. Violin I and II have a half note. Viola has a quarter note followed by a triplet of eighth notes. Violoncello and Double Bass have a quarter note followed by a triplet of eighth notes. Measure 94: Flute has a sextuplet of eighth notes. Oboe has a quarter note followed by a triplet of eighth notes. Clarinet has a quarter note followed by a triplet of eighth notes. Bass Clarinet has a half note. Horn has a half note. Percussion 1 has a steady eighth-note pulse. Glockenspiel has a quarter note followed by a half note. Piano has a quarter note followed by a triplet of eighth notes. Violin I and II have a half note. Viola has a quarter note followed by a triplet of eighth notes. Violoncello and Double Bass have a quarter note followed by a triplet of eighth notes.

95 96 97

Fl. *mf* 3 3

Ob. *mf* 3 3

Cl. *mf* 3 3

B. Cl.

Hn.

Perc. 1

Glock. *mf*

Pno. 8^{va} 3 8^{va}

Vln. I

Vln. II

Vla.

Vc.

Db.

H

98 99

Fl. *f*

Ob. *f*

Cl. *f*

B. Cl. *f*

Hn. *mf*

Perc. 1 *f*

Glock. *mf*

Pno. *15^{ma}*

H

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Db. *f*

pizz. arco

100 101 102

Fl.

Ob.

Cl.

B. Cl.

Hn.

Perc. 1

Glock.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

(f5)

103 104 105

Fl.
 Ob.
 Cl.
 B. Cl.
 Hn.
 Perc. 1
 Glock.
 Pno.
 Vln. I
 Vln. II
 Vla.
 Vc.
 Db.

Musical score for measures 103-105. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Horn (Hn.), Percussion 1 (Perc. 1), Glockenspiel (Glock.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The key signature is three flats (B-flat, E-flat, A-flat). The time signature is 3/4. The score features various musical notations including triplets, slurs, and dynamic markings such as *f* (forte) and *15^{ma}* (fifteenth measure).

106 107 108

Fl.

Ob.

Cl.

B. Cl.

Hn. without mute with mute

Perc. 1

Glock.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

109 110 111

Fl.

Ob.

Cl.

B. Cl.

Hn.

Perc. 1

Glock.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

without mute

8^{va}

mf

Detailed description of the musical score: The score is for measures 109, 110, and 111. Measures 109 and 110 are marked with a common time signature of 4/4. In measure 109, the Flute, Oboe, and Clarinet play a melodic line with slurs and accents. The Bass Clarinet is silent. The Horn plays a rhythmic pattern. Percussion 1 plays a complex rhythmic pattern. The Glockenspiel plays a simple rhythmic pattern. The Piano plays a complex rhythmic pattern. The Violin I and II play a melodic line with slurs and accents. The Viola plays a melodic line with slurs and accents. The Violoncello and Double Bass play a melodic line with slurs and accents. In measure 110, the Flute, Oboe, and Clarinet continue their melodic line. The Bass Clarinet is still silent. The Horn continues its rhythmic pattern. Percussion 1 continues its complex rhythmic pattern. The Glockenspiel continues its simple rhythmic pattern. The Piano continues its complex rhythmic pattern. The Violin I and II continue their melodic line. The Viola continues its melodic line. The Violoncello and Double Bass continue their melodic line. In measure 111, the Flute, Oboe, and Clarinet play a melodic line with slurs and accents. The Bass Clarinet is still silent. The Horn enters with a melodic line marked 'without mute'. Percussion 1 continues its complex rhythmic pattern. The Glockenspiel continues its simple rhythmic pattern. The Piano plays a melodic line marked '8va' and 'mf'. The Violin I and II play a melodic line with slurs and accents. The Viola plays a melodic line with slurs and accents. The Violoncello and Double Bass play a melodic line with slurs and accents.

112 113 114

Fl.

Ob.

Cl.

B. Cl.

Hn.

Perc. 1

Glock.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

57

I

♩=120

	117	118	119
Fl.			
Ob.			
Cl.			
B. Cl.			
Hn.			
Perc. 1			
Vib.			
	<i>Red.</i> _____		
Pno.	<div style="display: flex; align-items: center;"> <div style="margin-right: 10px;"> <i>normale</i> <i>p</i> </div> </div>		
	<div style="border: 1px solid black; padding: 2px 10px; display: inline-block;">I</div> ♩=120		
Vln. I			
Vln. II			
Vla.			
Vc.			
Db.			

J

This musical score page contains measures 120 through 123. The instruments and their parts are as follows:

- Flute (Fl.):** Measures 121 and 122 have a half note G4, followed by a quarter note A4. Measure 123 has a half note G4, followed by a quarter note A4.
- Oboe (Ob.):** Measures 121 and 122 have a half note G4, followed by a quarter note A4. Measure 123 has a half note G4, followed by a quarter note A4.
- Clarinet (Cl.):** Measures 121 and 122 have a half note G4, followed by a quarter note A4. Measure 123 has a half note G4, followed by a quarter note A4.
- Bass Clarinet (B. Cl.):** Measures 121 and 122 have a half note G4, followed by a quarter note A4. Measure 123 has a half note G4, followed by a quarter note A4.
- Horn (Hn.):** Measures 121 and 122 have a half note G4, followed by a quarter note A4. Measure 123 has a half note G4, followed by a quarter note A4.
- Trumpet (Tpt.):** Measures 121 and 122 have a half note G4, followed by a quarter note A4. Measure 123 has a half note G4, followed by a quarter note A4.
- Drum (Perc. 1):** Measures 121 and 122 have a half note G4, followed by a quarter note A4. Measure 123 has a half note G4, followed by a quarter note A4.
- Vibraphone (Vib.):** Measures 121 and 122 have a half note G4, followed by a quarter note A4. Measure 123 has a half note G4, followed by a quarter note A4.
- Piano (Pno.):** Measures 121 and 122 have a half note G4, followed by a quarter note A4. Measure 123 has a half note G4, followed by a quarter note A4.
- Violin I (Vln. I):** Measures 121 and 122 have a half note G4, followed by a quarter note A4. Measure 123 has a half note G4, followed by a quarter note A4.
- Violin II (Vln. II):** Measures 121 and 122 have a half note G4, followed by a quarter note A4. Measure 123 has a half note G4, followed by a quarter note A4.
- Viola (Vla.):** Measures 121 and 122 have a half note G4, followed by a quarter note A4. Measure 123 has a half note G4, followed by a quarter note A4.
- Violoncello (Vc.):** Measures 121 and 122 have a half note G4, followed by a quarter note A4. Measure 123 has a half note G4, followed by a quarter note A4.
- Double Bass (Db.):** Measures 121 and 122 have a half note G4, followed by a quarter note A4. Measure 123 has a half note G4, followed by a quarter note A4.

124 125

Fl.

Ob.

Cl.

B. Cl.

Hn.

Perc. 1

Vib.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

Detailed description: This page of a musical score covers measures 124 and 125. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bass Clarinet (B. Cl.), and Horn (Hn.). The percussion section includes Percussion 1 (Perc. 1) and Vibraphone (Vib.). The piano (Pno.) part features a complex accompaniment with chords and arpeggios in both hands. The string section consists of Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). Measures 124 and 125 show various melodic lines and rests across the instruments.

126 127 128

Fl. *Flute*

Ob. *Oboe*

Cl. *Clarinet*

B. Cl. *Bass Clarinet*

Hn. *Horn*

Perc. 1 *Percussion 1*

Vib. *Vibraphone*

Pno. *Piano*

Vln. I *Violin I*

Vln. II *Violin II*

Vla. *Viola*

Vc. *Violoncello*

Db. *Double Bass*

Detailed description: This page of a musical score covers measures 126, 127, and 128. The woodwind section includes Flute, Oboe, Clarinet, Bass Clarinet, and Horn. The percussion section includes Percussion 1 and Vibraphone. The piano accompaniment (Pno.) features a complex, rhythmic pattern in the right hand, while the left hand is mostly silent. The string section consists of Violin I, Violin II, Viola, Violoncello, and Double Bass. The Flute, Oboe, and Viola parts have melodic lines, while the Bass Clarinet, Horn, Percussion 1, Vibraphone, Violoncello, and Double Bass parts are silent throughout the measures.

132

Fl.

Ob.

Cl.

B. Cl.

Hn.

To Sleigh Bells

W.B.

Vib.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

133

Sleigh Bells

Detailed description: This is a page of a musical score, specifically measures 132 and 133. The score is written for a large ensemble. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Horn (Hn.), Wood Bass (W.B.), Vibraphone (Vib.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The key signature has one sharp (F#) and the time signature is 3/4. Measure 132 shows various melodic lines for the woodwinds and strings, with the piano playing a rhythmic accompaniment of chords. Measure 133 continues the melodic development, with the woodwinds and strings playing more active parts. The wood bass and double bass parts are marked with 'To Sleigh Bells' and 'Sleigh Bells' respectively, indicating a specific rhythmic pattern. The piano part in measure 133 consists of a series of chords.

64

L

137 138 139

Fl. *f*

Ob. *f*

Cl. *f*

B. Cl. *f*

Hn. remove mute

Perc. Bass Drum

Vib.

Pno. *f* 15^{ma}

L

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Db. *f*

140 141 142 143 144

Fl.

Ob.

Cl.

B. Cl.

Hn.

Perc.

Vib.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

without mute

mp

15^{ma}

M

145 146 147

Fl. *f*

Ob. *f*

Cl. *f*

B. Cl. *f*

Hn.

Perc.

Vib.

Pno. *f*

8^{va}

M

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Db. *f*

148 149 150 151 **rit.** 152

Fl. *3* *3*

Ob. *mp*

Cl. *3* *3* *mp*

B. Cl.

Hn.

Perc.

Vib.

Pno. *3* *3* *8*

Vln. I **rit.**

Vln. II

Vla.

Vc.

Db.

157 158 159 160

Fl.

Ob.

Cl.

B. Cl.

Hn.

Perc.

Vib.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

solo

mf

solo

mf

fp sub.

fp sub.

fp sub.

fp sub.

fp sub.

71

72

O

174 175 176

Fl. *p* *tr*

Ob.

Cl. *mp* 5 5 5 5 5 5 5

B. Cl. *p*

Hn. *p*

Perc.

Vib.

Pno.

O

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Db. *p*

177 178 179 180 181

Fl. *tr* *mf* *tr* *tr* *tr*

Ob. *tr* *mf* *tr* *tr* *tr*

Cl. *tr* *mf* *tr* *tr* *tr*

B. Cl. *mf*

Hn. *mf*

Perc. *p*

Vib.

Pno.

Vln. I *mf* *f*

Vln. II *mf* *f*

Vla. *mf* *f*

Vc. *mf* *f*

Db. *mf* *f*

Detailed description of the musical score: The score is for measures 177 to 181. The key signature has two flats (B-flat and E-flat). The time signature is not explicitly shown but appears to be 4/4. The instruments and their parts are: Flute (measures 177-181 with trills and tremolos), Oboe (measures 177-181 with trills and tremolos), Clarinet (measures 177-181 with trills and tremolos), Bass Clarinet (measures 177-181 with a single note), Horn (measures 177-181 with a single note), Percussion (measures 177-181 with a single note), Vibraphone (measures 177-181 with a single note), Piano (measures 177-181 with a single note), Violin I (measures 177-181 with a single note), Violin II (measures 177-181 with a single note), Viola (measures 177-181 with a single note), Violoncello (measures 177-181 with a single note), and Double Bass (measures 177-181 with a single note). Dynamic markings include *mf* (mezzo-forte) and *f* (forte) for the strings and woodwinds, and *p* (piano) for the percussion.

P

182 *f* *tr* 183

Fl.

Ob.

Cl.

B. Cl.

Hn.

Perc.

Glock.

Pno.

P

Vln. I

Vln. II

Vla.

Vc.

Db.

f *tr*

f

mf Glockenspiel *p*

f 6 6 6 6 6 6 6 6

8^{va}

f 6 6 6 6 6 6 6 6

6 6 6 6 6 6 6 6

76

186 (tr) 187

Fl.

Ob.

Cl.

B. Cl.

Hn.

Perc.

mf

Glock.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

78

190

Fl. *ff* *tr*

Ob. *ff* *tr*

Cl. *ff*

B. Cl. *ff* 5

Hn. *ff* 5

Perc. *f*

Glock. *ff* 6

Pno. *ff* (8) 6

Vln. I *ff* 5

Vln. II *ff* 5

Vla. *ff*

Vc. *ff*

Db. *ff*

191

Fl. (tr)

Ob. (tr)

Cl. (tr)

B. Cl.

Hn.

Perc.

Glock. *p*

Pno. (8)

Vln. I

Vln. II

Vla.

Vc.

Db.

Detailed description of the musical score: The score is for measures 191 to 194. The key signature has two flats (B-flat and E-flat). The time signature is 3/4.
 - Flute (Fl.): Measures 191-194 feature a sustained note with a trill (tr) indicated above the staff.
 - Oboe (Ob.): Similar to the flute, with a sustained note and a trill (tr) indicated.
 - Clarinet (Cl.): Also features a sustained note with a trill (tr) indicated.
 - Bass Clarinet (B. Cl.): Plays a sequence of eighth notes: G4, A4, Bb4, A4, G4.
 - Horn (Hn.): Plays a sequence of eighth notes: G4, A4, Bb4, A4, G4.
 - Percussion (Perc.): Plays a single eighth note G4 in measure 191, followed by a rest in measure 192, and a single eighth note G4 in measure 193.
 - Glockenspiel (Glock.): Plays a continuous eighth-note pattern: G4, A4, Bb4, A4, G4. The dynamic is marked *p* (piano).
 - Piano (Pno.): The right hand plays a continuous eighth-note pattern: G4, A4, Bb4, A4, G4. The left hand plays a continuous eighth-note pattern: F4, G4, A4, Bb4, A4, G4, F4. The dynamic is marked *p*.
 - Violin I (Vln. I): Plays a sequence of eighth notes: G4, A4, Bb4, A4, G4.
 - Violin II (Vln. II): Plays a sequence of eighth notes: G4, A4, Bb4, A4, G4.
 - Viola (Vla.): Plays a sustained chord of G4, A4, Bb4, A4, G4.
 - Violoncello (Vc.): Plays a sustained chord of G4, A4, Bb4, A4, G4.
 - Double Bass (Db.): Plays a sustained chord of G4, A4, Bb4, A4, G4.

192

Fl. *(tr)*

Ob. *(tr)*

Cl. *(tr)*

B. Cl.

Hn.

Perc. *f*

Glock.

Pno. *(8)*

Vln. I

Vln. II

Vla.

Vc.

Db.

Detailed description of the musical score for page 81, measures 192-195. The score is written for a full orchestra. Measures 192-195 are shown. The Flute, Oboe, and Clarinet parts feature sustained trills, indicated by a wavy line and the marking *(tr)*. The Bass Clarinet, Horn, Violin I, Violin II, Viola, Violoncello, and Double Bass parts play sustained notes. The Percussion part plays a strong, rhythmic pattern marked *f*. The Glockenspiel and Piano parts play a rhythmic pattern of eighth notes, with the Piano part marked *(8)* for octaves. The key signature is B-flat major (two flats) and the time signature is 4/4.

193

Fl. (tr)

Ob. (tr)

Cl. (tr)

B. Cl.

Hn.

Perc.

Glock. *p*

Pno. (8)

Vln. I

Vln. II

Vla.

Vc.

Db.

194

Fl. (tr)

Ob. (tr)

Cl. (tr)

B. Cl.

Hn.

Perc. *fp*

Glock. 6 6 6 6

Pno. (8) 6 6 6 6

Vln. I

Vln. II

Vla.

Vc.

Db.

84